

Кирилл Фандеев  
Kirill Fandeev

*Симфоническая поэма*  
*Symphonic poem*

«САД»

«Garden»

*г.Донецк*  
*Donetsk*  
*2005*

Piccolo  
2 Flauti  
2 Oboi  
2 Clarinetti  
2 Fagotti  
4 Corni  
2 Trombe  
3 Tromboni  
Tuba  
Timpani  
Gran cassa  
Piatti  
Campanelli  
Campane  
Vibrafono  
Celesta  
Arpa  
Quintetto d'archi

У струнных в долго длящихся звуках смена смычка осуществляется произвольно (но не слишком часто), при этом она не должна совпадать даже внутри группы.

Динамические и технические обозначения, которые написаны над какой-либо группой, относятся ко всей группе (или к тем инструментам группы, которые задействованы в данный момент). Исключение: контрабасы играют без сурдин.

## **Кирилл Фандеев. «сАД»**

*Симфоническая поэма была написана по мотивам рассказа современного русского писателя-фантаста Алексея Калугина «В саду».*

*Двухлетняя дочь талантливого изобретателя – удивительный ребенок. Она еще не научилась хорошо говорить, тем не менее однажды на шуточный вопрос «где она была, когда ее еще не было?» очень уверенно ответила, что была в саду. Отец девочки понял, что он на грани великого открытия. Похоже, что маленькие дети некоторое время помнят, где они находились до рождения, знают все о жизни и смерти, просто не могут ничего рассказать. Ирония мироздания в том, что когда дети обретают дар речи, они уже успевают все забыть... Но дочь изобретателя пока еще помнила, и даже видела во сне тот самый «сад». Может ли быть, что это райский сад?..*

*Отец девочки, увлеченный идеей увидеть рай, изобретает некий прибор, позволяющий ему заглянуть в сны дочери. В таинственных уголках сна кроются причудливые образы, подсознание рождает феерические картины, которые сменяют друг друга с неувимой калейдоскопичностью. И вот он – сад...*

*Она так назвала это место, потому что просто не знала других слов. Это место – средоточие кошмара и боли, inferнальное ничто, это ад... Ученый постиг поразительную трагическую суть мироздания: все люди уже живут в раю; не понятно пока, за что они сюда попадают, но однажды все равно приходится вернуться назад. И поседевший за одну ночь изобретатель не знает, что делать со своим открытием...*

*Дети помнят и знают очень многое, и может быть стоит просто учиться у них, учиться тому, что они умеют лучше всего – забывать...*

**Е.Мартыненко**

## Симфоническая поэма

КИРИЛЛ ФАНДЕЕВ

## 4. Adagio(♩=60)

4. Flauto I solo

Campanelli *ppp*

Vibrafono

Cel. *ppp*

Arpa

con sord. *pp*

Violini I div.

Violini II div.

Viole div.

Violoncelli div.

Cl. <sup>1</sup> *mp* *rit.*  
 Fag. <sup>1</sup> *mp*  
 C-lli *mp* <sup>3</sup>  
 Vib. *mp*  
 Cel. *mp* <sup>9</sup>  
 Arpa *mp* <sup>3</sup> <sup>7</sup> C<sub>7</sub>, D<sub>7</sub>, E<sub>7</sub>, F<sub>7</sub>, G<sub>7</sub>, A<sub>7</sub>, H<sub>7</sub>

***mp*** *rit.* *dim.* ***pp*** *senza sord.* ***p cresc.*** *dim.*  
 V-ni I  
 V-ni II ***p cresc.***  
 V-le *senza sord.* ***p cresc.***  
 V-c.  
 C-b. *div.*

26 **Più mosso** (♩=70)

***p***

Fl.

Cl.

Vib. *pp*

Cel. *p*

Arpa. *p* *Cl, F3, G3, H3*

con sord. ***pp***  
div.

V-ni I con sord. div.

V-ni II con sord. div.

**Più mosso** (♩=70) *pizz.* *p*

V-le *p* sul pont. soli

C-b. *p*



35

Fl.

Cl.

Vib.

Cel.

Arpa.

V-ni I senza sord. *dim.* *mp cresc.*

V-ni II *dim.* *mp cresc.*

V-le *div.* *ord.* *mp cresc.*

V-C *div.*

C-b. *arco*

**Largo** (♩=55)

**mp**

Ob. I

Cl.

Fag. I

Fl. I **mf**

Fl. II

**mf**

*dim.*

V-ni I

V-ni II

V-le

V-c.

C-b.

**mp**

**mf**

53

## Allegretto (♩=115)

legato

Picc. *mf* *sim.*  
 Fl. *mf* *sim.*  
 Ob. *mf* *sim.*  
 Cl. *mf* *sim.*  
 Fag. *mf* *sim.*  
 Tuba. *f*  
 C-lli *mf*  
 Cel. *f*  
 Arpa. *mf cresc.* *dim.* *sim.*  
 V-ni I *mf* *sim.*  
 V-ni II *mf* *sim.*  
 V-le *mf* *sim.*  
 V-c. *mf* *sim.*  
 C-b. *f*



Picc.   
 Fl.   
 Ob. **p**   
 Cl.   
 Fag.   
 Tuba.   
 C-lli   
 Cel.   
 Arpa. *C, D, E, F, G, A, H*   
 V-ni I   
 V-ni II   
 V-le   
 V-c.   
 C-b.

Cor. II **p**   
 Cor. IV

**mf**

Fl. I

Ob.

Cl. II

Fag. I

**mf**

Cor. II

III, IV

**mp**

V-ni I

V-ni II

V-le

V-c.

C-b.

**f**

gliss.



63

**mf**

Fl.

Ob.

Cl.

Fag.

**f**

a2

**Adagio** (♩=60)

**p**

gliss.

unis.

**f**

dim.

**p**

V-ni I

V-ni II

div.

gliss.

unis.

non div.

V-le

div.

gliss.

unis.

non div.

V-c.

div.

gliss.

unis.

C-b.

gliss.

pizz.

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *pp*

Cel.

Arpa *p*  
C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>, A<sub>4</sub>, H<sub>4</sub>

V-ni I  
div. in 5  
*pp*  
con sord., sul tasto

V-ni II  
*p*  
con sord., sul tasto

V-le

V-c.

C-b. *p*

Fl.

Cl.

Fag.

Cor.

Cel.

Arpa.

V-ni I

V-ni II  
div. in 5

V-le

V-c.

C-b.

senza sord., ord.

unis.

*p*

sul tasto

*pp*

*p cresc.*

*mp cresc.*

*mp cresc.*

*p*

*p cresc.*

*pp*

*pp*

*pp*

*pp*

*pp*

*cresc.*

*p*

*C<sub>2</sub>, D<sub>2</sub>, E<sub>2</sub>, F<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>*

*E<sup>#</sup>*

*senza sord.*

*ord.*

*p cresc.*

*cresc.*

*p*

Cl. *mf*

Cor. *mf*

Gr. C. *mf*

P-tti

C-lli *mf*

Vib. *mf*

Cel. *mf*

Arpa. *mf*

V-ni I *mf*

V-ni II

V-le arco

V-c. arco

C-b. *mp cresc.*

*cresc.*

Cl.

Cor.

Vib.

Cel.

Arpa.

V-ni I

V-ni II

V-le

V-c.

C-b.

This system contains measures 1 through 3 of the musical score. The woodwinds (Cl., Cor., Vib., Cel.) and strings (V-ni I, V-ni II, V-le, V-c., C-b.) are all active. The harp (Arpa.) plays a continuous arpeggiated pattern. The woodwinds feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The strings play sustained notes with some movement in the lower voices.

Cl.

Cor.

Vib.

Cel.

Arpa.

V-ni I

V-ni II

V-le

V-c.

C-b.

*non div.*

This system contains measures 4 through 6. A double bar line with repeat dots appears at the beginning of the system. The woodwinds continue their complex patterns. The strings show more movement, particularly in the first and second violin parts. The harp continues its arpeggiated accompaniment. The instruction *non div.* is written above the second violin staff in measure 5.

Cl.

Fag. *f*

Cor. *f*

Tr-be *mf*

3 T-ni. *mf*

Tuba. *mf*

Timp. *f*

G.C. *f*

P-tti

Vib. *f*

Cel. *f*

V-ni I *f*

V-ni II *f*

V-le

V-c.

C-b.

The musical score for page 12 is arranged in a standard orchestral format. The woodwind section includes Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section consists of Trumpets (Tr-be), 3 Trombones (3 T-ni.), Tuba, and Timpani (Timp.). The percussion section includes Gong/Cymbal (G.C.) and Snare Drum (P-tti). The string section includes Violins I and II (V-ni I, V-ni II), Viola (V-le), Violoncello (V-c.), and Double Bass (C-b.). The score features various musical notations, including notes, rests, and dynamic markings. The woodwinds and strings are marked with *f* (forte) and *mf* (mezzo-forte). The brass section is marked with *f* and *mf*. The percussion section is marked with *f*. The string section is marked with *f* and *mf*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

***f***  
 Picc. *f*  
 Fl. *a2*  
 Ob. *a2*  
 Cl. *a2*  
 Fag. *f*  
 Cor. *f*  
 Tr-be *mf*  
 3 T-ni.  
 e  
 Tuba.  
 Timp.  
 G.C. *f*  
 P-tti *f*  
 C-lli *f*  
 Vib. *f*  
 Cel. *f*  
 Arpa *f*  
 V-ni I *f*  
 V-ni II *f*  
 V-le *f*  
 V-c. *f*  
 C-b. *f*



Picc.   
 Fl.   
 Ob.   
 Cl.   
 Fag.   
 Cor.   
 Tr-be   
 3 T-ni.   
 e   
 Tuba.   
 Timp.   
 G.C.   
 C-lli   
 Vib.   
 Cel.   
 Arpa.   
 V-ni I   
 V-ni II   
 V-le   
 V-c.   
 C-b.

Musical score for page 98, featuring various instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Euphonium, Tuba, Timpani, Gong/Cymbal, Cymbal, Vibraphone, Celeste, Arpeggiator, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation like gliss. (glissando).

100

*dim.*  
 Picc. *mf*  
 Fl. *mf*  
 Ob. *mf*  
 Cl. *mf*  
 Cor.  
 Tr-be  
 3 T-ni.  
 e  
 Timp.  
 Gr. C. *p*  
 C-lli *dim.*  
 Vib. *dim.*  
 Cel. *dim.* *p*  
 Arpa. *p*  
 V-ni I *mf*  
 V-ni II  
 V-le  
 V-c.  
 C-b.

103

rit.

**p**

Fl.

Ob.

Cl.

Fag.

**p**

Cor.

Tr-be

I con sord.

7

5

**p**

3 T-ni.

e

Tuba

Timp.

*mp dim.*

**p**

C-lli

5

6

**p**

Cel.

Arpa.

*dim.*

**p**

V-ni I

*gliss*

V-ni II

V-le

*gliss*

V-c.

*gliss*

C-b.

*gliss*

*gliss*

# Andantino (♩=80)

**Fl.** *p* *a2*

**Ob.** *p* *a2*

**Cl.** *p* *a2*

**Fag.** *a2*

**G.C.** *a2 bacchetti* *pp*

**Cor.** *I* *p*

**Tr-be** *III* *I con sord.*

**C-lli** *mp*

**Vib.** *mp*

**Cel.** *mp*

**Arpa** *tenuto* *C<sub>6</sub>, F<sub>6</sub>, G<sub>6</sub>, A<sub>6</sub>, H<sub>6</sub>* *mp* *C<sub>7</sub>, D<sub>7</sub>, E<sub>7</sub>, F<sub>7</sub>, G<sub>7</sub>*

**V-ni I** *p*

**V-ni II** *div.* *pizz.* *p*

**V-le** *div.* *pizz.* *p*

**V-c.** *div.* *pizz.* *p*

**C-b.** *div.* *pizz.* *p*

114

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

G.C.

C-lli

Vib.

Cel.

Arpa

V-ni I

V-ni II

V-le

V-c.

C-b.

arco

pizz.

p

This musical score is for the piece 'The Swan' by Camille Saint-Saëns. It is a full orchestral score, likely for a concert band or orchestra. The score is written for a variety of instruments, including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and percussion (Cello, Violin, Arpa). The score is written in a standard musical notation, with a key signature of one flat (B-flat) and a time signature of 3/4. The score is divided into measures, with a repeat sign at the beginning. The instruments are listed on the left side of the score, and their respective parts are written on staves. The score is a high-quality, professional-grade musical score, suitable for performance or study.

**Fl.** *p*  
**Ob.** *p*  
**Cl.** *p*  
**Fag.**  
**Cor.** *p dim.*  
**Tr-be**  
**T-ni** *I*  
**Tuba**  
**Timp.** *mp dim.*  
**G.C.**  
**C-lli**  
**Vib.**  
**Cel.**  
**V-ni I** *p*  
**V-ni II** *p*  
**V-le** *p*  
**V-c.** *unis.*  
**C-b.** *p*

*mp cresc.*  
*arco*  
*arco*  
*arco*  
*arco*  
*arco*

*mp*

Fl.

Ob.

Cl.

Fag.

*p*

Cor.

Tr-be *con sord.*

Cel. *mp*

Arpa. *C<sub>2</sub>, D<sub>2</sub>, E<sub>2</sub>, F<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, H<sub>2</sub>* *mp*

*mp*

V-ni I

V-ni II

V-le

V-c.

C-b.

The musical score for page 21 is written for a large orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpet (Tr-be) with a 'con sord.' (muted) instruction. The string section consists of Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The percussion section includes Cello (Cel.) and Arpa (harp). The score features a variety of musical notations, including complex rhythmic patterns, dynamics such as *mp* (mezzo-piano) and *p* (piano), and articulation marks like '+' and '8va'. The harp part is specifically marked with the notes C<sub>2</sub>, D<sub>2</sub>, E<sub>2</sub>, F<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, and H<sub>2</sub>. The overall texture is dense and intricate, typical of a late 20th-century orchestral work.



**rit.**

Fl.

Ob.

Cl.

Fag.

Cor.

T-ni

Tuba

Timp.

Cel.

Arpa.

V-ni I

V-ni II

V-le

V-c.

C-b.

*pp dim.*

*pp dim.*

*pp dim.*

*I con sord.*

*pp*

*p*

*dim.*

*pp*

## A tempo

Fl. **p**

Ob. **p**

Cl. **p**

Fag.

Timp.

C-lli **p**

Vib.

Cel.

Arpa  
C#, D#, E, G, H;  
**pp**

V-ni I **pp** con sord. **p** pizz. senza sord.

V-ni II **pp** pizz.

V-le arco

V-c. pizz.

C-b.

\*) *mp*

Cor.  
I,III

II,IV

Tr-be  
a2

3 Tr-ni  
a2

e  
III, Tuba

Cel.  
*p*

V-ni I  
unis. arco  
*p*

sul tasto  
*pp*

V-ni II  
div. in 5  
sul tasto  
*pp*

sul tasto  
*pp*

V-le  
arco  
*pp*

V-c.  
unis. arco  
*p*

C-b.  
arco  
*p*

**p**

Fl.

**p**

Cl.

Fag.

Cor.

**mp**

**mp**

Tr-be

a2

3 Tr-ni

a2

Tuba

III, Tuba

Cel.

V-ni I

V-ni II

V-le

V-c.

C-b.

**p**

**pp**

div.

**C-b.**

Fl. <sup>1</sup>

Ob. <sup>1</sup>

Cl. *p*

Fag. *p*

C-lli *p*

Cel.

Arpa. *p*

V-ni I *pp*

V-ni II

V-le *arco, sul pont. pp*

V-c.

C-b.

Picc. *p*  
 Fl. *p*  
 Ob.  
 Cl. *p*  
 Fag. *p*  
 Cor. I coperto *pp*  
 Tr.-be I con sord. *pp*  
 C-lli *p*  
 Vib. *p*  
 Cel. *p*  
 Arpa.  
 V-ni I *p*  
 V-ni II *pizz.*  
 V-le arco *p*  
 V-le pizz.(ord.)  
 V-c. arco(ord.) *p*  
 V-c. pizz.(ord.)  
 C-b. arco(ord.) *p*  
 C-b. pizz.(ord.)

*accelerando*

169

accelerando

legato

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

C-III

Vib.

Cel.

Arpa.

V-ni I

V-ni II

V-le

V-c.

C-b.

*p*

*mp*

*mf*

*f*

*p cresc.*

*mp cresc.*

*mf cresc.*

*f*

*arco*

*pizz.*



Con moto (♩=85)

174

**f**

Fl.

Ob.

Cl.

Fag.

**mf** aperto

Cor.

C-lli

Cel.

V-ni I

V-ni II

V-le

V-c.

C-b.

### 3. Allegro moderato (♩=125)

**Cor.** *f* a2  
**Tr-be** *f* senza sord. a2  
**Tr-ni** *f* a2  
**Timp.** *p cresc.* *f cresc.*  
**Gr. C.** *p cresc.*  
**C-ne** *p cresc.* *f cresc.*  
**Vib.** *p cresc.* *f cresc.*  
**Cel.** *p cresc.* *f cresc.*  
**Arpa.** *p cresc.* *f cresc.*  
**V-le** *f cresc.*  
**V-c.**  
**C-b.**

The musical score is for a piece in 3/4 time, marked 'Allegro moderato' with a tempo of 125 beats per minute. The score is divided into two systems. The first system includes staves for Cor (Coro), Tr-be (Tromba), Tr-ni (Tromba), Timp. (Timpani), Gr. C. (Grande Corno), C-ne (Corno), Vib. (Vibrafono), Cel. (Cello), and Arpa. (Arpa). The second system includes staves for V-le (Violino), V-c. (Violoncello), and C-b. (Contrabbasso). The score features various dynamics, including *p cresc.* (piano crescendo) and *f cresc.* (forte crescendo). The Cor and Tr-be parts are marked *f* (forte) and *a2* (second octave). The Tr-ni part is marked *f* and *a2*. The Timp. part is marked *p cresc.* and *f cresc.*. The Gr. C. part is marked *p cresc.*. The C-ne part is marked *p cresc.* and *f cresc.*. The Vib. part is marked *p cresc.* and *f cresc.*. The Cel. part is marked *p cresc.* and *f cresc.*. The Arpa. part is marked *p cresc.* and *f cresc.*. The V-le part is marked *f cresc.*. The V-c. and C-b. parts are marked *f cresc.*.

**f** legato

Fl.

Ob.

Cl.

Fag.

Cor.

3 T-ni.

e

Tuba.

C-ne

Vib.

Arpa.

V-ni I

V-ni II

V-le

V-c.

C-b.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

$C_2, D_2, E_2, F_2, G_2, A_2$

197

**ff** legato

**Picc.** **ff** legato  
**Fl.** <sup>a2</sup>  
**Ob.** <sup>a2</sup>  
**Cl.** <sup>a2</sup>  
**Fag.** <sup>a2</sup>  
**Cor.** **ff** <sup>a2</sup>  
**Tr-be**  
**3 T-ni.** <sup>e</sup>  
**Tuba.** **ff** *p cresc.*  
**Arpa.** <sup>8va</sup> *gliss.*  
**V-ni I**  
**V-ni II**  
**V-le**  
**V-c.**  
**C-b.**

Picc.   
 Fl.   
 Ob.   
 Cl.   
 Fag.   
 Cor.   
 Tr-be   
 3 T-ni.   
 e   
 Tuba.   
 Timp.   
 G.C.   
 C-ne   
 Vib.   
 Cel.   
 Arpa   
 V-ni I   
 V-ni II   
 V-le   
 V-c.   
 C-b.

Musical score for page 206, featuring woodwinds, brass, percussion, and strings. The score includes various instruments and their parts, with dynamic markings such as *ff*, *fff*, and *pizz.* (pizzicato). The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone, Tuba) sections are prominent. The percussion section includes Timpani, Gong/Cymbal, and various mallet instruments. The string section (Violins I and II, Viola, Violoncello, Contrabass) provides a harmonic foundation. The score is written in a complex, multi-measure format, with many notes and rests.

\*) Pizz. с ударом струны о гриф

212 ***ff***

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

3 T-ni.

e

Tuba.

Timp.

G.C.

C-ne

Vib.

Cel.

Arpa.

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp cresc.*

*mp cresc.*

7 7

12

12

12

12

*f* legato

Picc.

Fl.

Ob.

Cl.

Fag.

*cresc.*

Tr-be

3 T-ni.

e

Tuba

Timp.

G.C.

C-ne

Vib.

Cel.

Arpa.

*f* *cresc.*

V-ni I

V-ni II

V-le

V-c.

C-b.

*f* *cresc.*

arco

arco

12

12

4

4

4


4


II


Tuba


a2





Picc. 


Fl. 


Ob. 


Cl. 


Fag. 

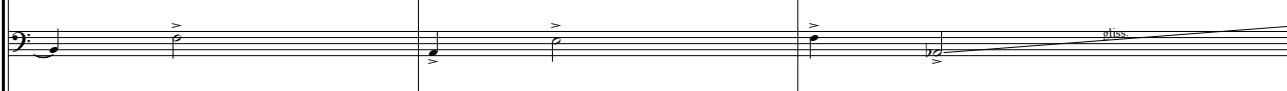
3 T-ni. 

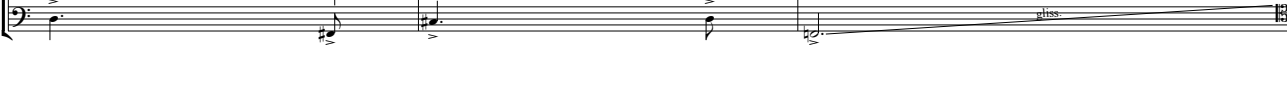
Tuba. 


Arpa. 

V-ni I 

V-ni II 

V-le 

V-c. 

C-b. 

222

**ff**

Picc.

Fl.

Ob.

Cl.

**f** **II**

3 Tr-ni

**e**

Tuba

Vib.

**ff**

Cel.

**f**

V-ni I

V-ni II

V-le

**f cresc.**

pizz.

V-c.

pizz.

C-b.

pizz.

***f* legato**

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

3 T-ni. *e*

Tuba. *I* *III*

Vib.

Cel. *f cresc.*

Arpa.

***f cresc.***

V-ni I *pizz.* *arco*

V-ni II *pizz.* *arco*

V-le *arco*

V-c. *arco* *gliss.*

C-b. *arco* *gliss.*

233

*mp cresc.*

Picc.

Fl.

Ob.

Cl.

*mp cresc.*

Cor.

Tr-be

C-lli

*mp cresc.*

Cel.

*mp cresc.*

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.   
 Fl.   
 Ob.   
 Cl.   
 Cor.   
 Tr-be   
 C-lli   
 Cel.   
 V-ni I   
 V-ni II   
 V-le   
 V-c.   
 C-b.

The score for measures 235-237 includes the following parts:

- Picc.:** Melodic line with eighth and sixteenth notes, including trills.
- Fl.:** Similar melodic line to the Piccolo.
- Ob.:** Melodic line with eighth and sixteenth notes.
- Cl.:** Melodic line with eighth and sixteenth notes.
- Cor.:** Melodic line with eighth and sixteenth notes, including trills.
- Tr-be:** Melodic line with eighth and sixteenth notes, including trills.
- C-lli:** Melodic line with eighth and sixteenth notes.
- Cel.:** Melodic line with eighth and sixteenth notes.
- V-ni I:** Melodic line with eighth and sixteenth notes.
- V-ni II:** Melodic line with eighth and sixteenth notes.
- V-le:** Melodic line with eighth and sixteenth notes, including trills.
- V-c.:** Melodic line with eighth and sixteenth notes, including trills.
- C-b.:** Melodic line with eighth and sixteenth notes, including trills.

238

**Picc.**  
**Fl.**  
**Ob.** *f cresc. legato*  
**Cor.** *f cresc.*  
**Tr-be**  
**3 T-ni.** *f*  
**Tuba.** *f*  
**C-lli** *f* *cresc.*  
**Vib.**  
**Cel.** *f cresc.*  
**Arpa.** *cresc.*  
**V-ni I** *f cresc.*  
**V-ni II**  
**V-le** *f unis.*  
**V-c.**  
**C-b.** *unis.*

The musical score for page 43, measures 238-240, is presented below. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Trumpet, 3 Trumpets, Tuba, Cello, Vibraphone, Celesta, Arpa, Violini I & II, Viola, Violoncello, and Contrabasso. The music features various dynamics (f, cresc., unis.) and articulations (legato, staccato).

*più f cresc.*

legato

Picc. *legato*  
 Fl. *a2*  
 Ob. *12*  
 Cl. *legato*  
 Fag. *a2*  
 Cor. *a2*  
 Tr-be *f cresc.*  
 3 T-ni. *f cresc.*  
 e  
 Tuba. *f cresc.*  
 C-III *f cresc.*  
 Vib. *f cresc.*  
 Cel. *f cresc.*  
 Arpa. *f cresc.*  
 V-ni I *f cresc.*  
 V-ni II *f cresc.*  
 V-le *f cresc.*  
 V-c. *f cresc.*  
 C-b. *f cresc.*

244 ***ff***

Picc. ***ff***

Fl.

Ob.

Cl.

Fag.

***ff***

Cor.

Tr-be

3 T-ni.  
e

Tuba.

***ff***

Timp.

G.C.

P-tti

C-lli

C-ne

Vib.

Cel.

***ff***  
non arp.

Arpa.

***ff*** non div. *simile*

V-ni I

V-ni II

V-le

V-c.

C-b.



Picc.  
 Fl.  
 Ob.  
 Cl.  
 Fag.  
 Cor.  
 Tr-be  
 3 T-ni.  
 e  
 Tuba.  
 Timp.  
 G.C.  
 C-lli  
 C-ne  
 Vib.  
 Cel.  
 Arpa  
 V-ni I  
 V-ni II  
 V-le  
 V-c.  
 C-b.

*ff*  
*ff*  
*ff*  
*ff*  
*simile*

[illegible]

**Andantino**(♩=80)

4.

270 *mf cresc.*

Picc.

Fl.

Ob.

Cl.

Fag.

*mf cresc.*

Cor.

Tr-ba

3 T-ni.

e

Tuba.

*mf cresc.*

Timp.

G.C.

P-tti

*mf cresc.*

C-lli

C-ne

Vib.

Cel.

Arpa.

*mf cresc.*

V-ni I

V-ni II

V-le

V-c.

C-b.

**p**

**pp**

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Features a melodic line starting with a *ppp* dynamic, transitioning to *pp* later in the movement.
- Ob.** (Oboe): Mirrors the flute's melodic line with a *ppp* dynamic.
- Cl.** (Clarinet): Provides harmonic support with a *ppp* dynamic.
- Fag.** (Bassoon): Plays a sustained, low melodic line.
- Cel.** (Cello): Provides a steady, rhythmic accompaniment.
- Arpa** (Harp): Adds texture with arpeggiated figures.
- V-ni I** (Violin I): Features a melodic line with a *pp* dynamic.
- V-ni II** (Violin II): Provides harmonic support.
- V-le** (Viola): Provides harmonic support.
- V-c.** (Violoncello): Provides harmonic support.
- C-b.** (Contrabass): Provides harmonic support.

The score includes various musical notations such as dynamics (*ppp*, *pp*, *p*), articulation (*pizz.*, *arco*), and phrasing marks. The key signature is one flat (B-flat major or F minor), and the time signature is 3/4.

*mp*

Fl.

*p*

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp*

*mp*

pizz.

pizz.

≡

294

Fl.

*mp*

Cl.

V-ni I

V-ni II

V-le

V-c.

C-b.

*pp*

Fl.

Cl.

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp* arco

301

*pp*

Fl.

Ob.

Cl.

C-ne

Cel.

Arpa

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp*

*mp* *dim.*

*p*

*mp* *dim.*

*dim.*

# Meno mosso

Fl. *mp*

Ob. *mp*

Vib. *pp*

Cel. *pp*

Arpa *pp*

*pp*

V-ni I

V-ni II

V-le

V-c.

C-b.

The musical score is for a piece titled "Meno mosso". It features a variety of instruments. The Flute (Fl.) and Oboe (Ob.) parts are in the upper right, both marked *mp*. The Violin (V-ni I and V-ni II) and Viola (V-le) parts are in the middle right, with the Violins marked *pp*. The Cello (Cel.) and Arpa parts are in the lower right, both marked *pp*. The Violoncello (V-c.) and Contrabass (C-b.) parts are in the lower left, with the V-c. marked *pp*. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

317 *pp*

Fl.

Ob.

Cl.

*pp*

Cor.

*p*

Tr-be a2

3 Tr-ni a2

e III, Tuba

Tuba

Vib.

Cel.

Arpa.

V-ni I *mp*

V-ni II

V-le



Fl.

Cl.

Cor.

Tr-be

3 Tr-ni  
e

Tuba

Vib.

Cel.

Arpa.

V-ni I

V-ni II

V-le

The musical score for measures 320-322 includes the following parts:

- Flute (Fl.):** Measures 320-321 feature a melodic line with slurs and fingerings (5, 6). Measure 322 is a whole rest.
- Clarinet (Cl.):** Measures 320-321 feature a melodic line with slurs and fingerings (5, 6). Measure 322 is a whole rest.
- Cor Anglais (Cor.):** Measures 320-321 are whole rests. Measure 322 is a whole rest.
- Trumpet (Tr-be):** Measure 320 is a whole rest. Measure 321 is a whole rest. Measure 322 is a whole rest.
- 3 Trumpets (3 Tr-ni e):** Measure 320 is a whole rest. Measure 321 is a whole rest. Measure 322 is a whole rest.
- Tuba:** Measure 320 is a whole rest. Measure 321 is a whole rest. Measure 322 is a whole rest.
- Vibraphone (Vib.):** Measures 320-322 are whole rests.
- Cello (Cel.):** Measures 320-322 feature a melodic line with slurs and fingerings (5, 6).
- Arpa (Arpa.):** Measures 320-322 feature a melodic line with slurs and fingerings (5, 6).
- V-ni I:** Measures 320-322 feature a melodic line with slurs and fingerings (5, 6).
- V-ni II:** Measures 320-322 are whole rests.
- V-le:** Measures 320-322 are whole rests.

## Morendo

323

**V-c.**

Fl.

Cl.

C-lli

Vib.

Cel.

Arpa.

V-ni I

V-ni II

V-le

V-c.

C-b.

*dim.*

*pp*

*pp*